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JOURNALS AND NEW BOOKS

SCIENTIA. June, 1921. *Ten Great Epochs in the History of Mathematics* (pp. 417-428): DAVID EUGENE SMITH (New York).—Attractive little sketch of the history of mathematics from a particular point of view. *La contribution que les divers pays ont donnée aux progrès de la physique. II. Physique énergétique et physique électronique* (pp. 429-442): ABEL REY (Paris).—On the basis of the earlier discovered thermodynamic laws was built up in the late nineteenth century a science of energetics, a physics without hypotheses either atomic or kinetic. But it was on the whole infertile in new discoveries, and atomism came back to its own again with the electron theories of the twentieth century. All the different branches of physics—and chemistry as well—have now reached a new synthesis and system, one science instead of a group of partly analogous sciences; while the work of developing it has become even more truly international than ever before, though the English still think in terms of concrete models, the Germans in abstract mathematics, and the French and Italians pursue a middle course. *La constitution de l'individualité. I. L'individualité physiologique* (pp. 443-452): AUGUSTO PI SUÑER (Barcelona).—Every biological individual is capable of reproducing itself, and is unique not only in outward form but also in chemical constitution. *Problèmes financiers d'après guerre. I. Dettes publiques et charges fiscales* (pp. 453-472): CORRADO GINI (Padua).—Excellent survey of the usual means now employed to raise the national revenue, with the merits of each. *Reviews of Scientific Books and Periodicals.*

Lévy-Bruhl, Lucien. *La Mentalité Primitive*. Paris: Félix Alcan. 1922. Pp. 537. 25 fr.

More, Paul Elmer. *The Religion of Plato*. Princeton: University Press. London: Oxford University Press. 1921. Pp. xii + 352.

Piccoli, Raffaello. *Benedetto Croce: An Introduction to his Philosophy*. New York: Harcourt, Brace & Co. 1922. Pp. xi + 315.

Reyburn, Hugh A. *The Ethical Theory of Hegel: A Study of the Philosophy of Right*. Oxford: Clarendon Press. 1921. Pp. xx + 268.

NOTES AND NEWS

The Aristotelian Society met in London on February 6, 1922, Professor Wildon Carr in the chair. Mr. A. H. Hannay read a paper on "*Standards and Principles in Art*," a synopsis of which follows:

The problem of standards and of objectivity in art is usually

debated on the basis of the alternatives of standards-and-objectivity or no-standards-and-subjectivity; and no third possibility is envisaged. Neither alternative being satisfactory, the position is a stalemate. Mr. Balfour's attitude in his Romanes lecture is typical. It is true that the standard and rule must be rejected. They involve a vicious circle and enjoy only a counterfeit stability. No mediating criterion can be set up. Each new and individual work of art carries with it its own individual and original awareness. This view however does not necessitate a lapse into subjectivism, if it is realized that the awareness or taste is itself a striving for objectivity and rightness. The very search for standards is itself the outcome of this incessant quest for right taste. While this particular search has proved fruitless, it is a half truth to say that nothing can be achieved by means of reflection, definition and analysis. Beauty is not entirely unique and indefinable. It is a process, a constructing, and can be differentiated from other processes, such as history, science, philosophy. Actually, modern criticism is full of psychological analyses which definitely involve reflective principles. These however are distinct from the old standards, inasmuch as they do not pretend to anticipate the individual content of works of art. Nevertheless the same question arises regarding them as regarding standards. Do they precede, accompany or follow upon esthetic creation and appreciation? And if they follow upon it, what is their value? It is the commonly accepted view that they are a later product. This view has been stated very lucidly and trenchantly by Benedetto Croce and is very plausible. Yet history does not confirm it and it does not explain the fact that criticism clarifies taste and is expected to do so. Croce's own admirable criticism is a good instance. It is therefore suggested that the process imagination-principle is not a passage from one independent activity to another, but a development requiring from the start both activities and in which a modification in one means a modification in the other. The critic emphasizes the universal element while the artist emphasizes the individual element; nevertheless the critic attains a clearer consciousness of the value and significance of the individual work of art.